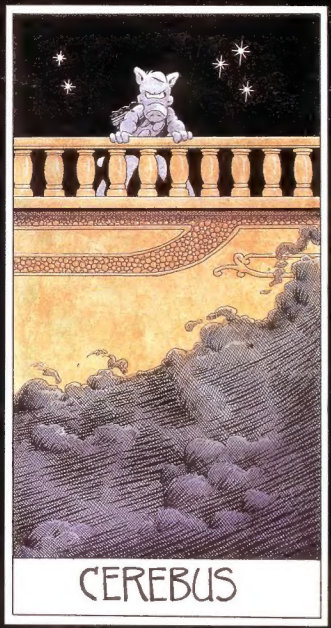
ISSN 0712-7774

$2.25USA • $2.75CANADA • £1.25UK

CEREBUS
mothers & daughters
21



171
JUN

NOTE • FROM • THE PRESIDENT

For those of you who are tired of my little 'classes' on self-publishing and who want to 'jump right in' I'm reprinting Gary Reed's Guide to Self-Publishing in the back of this issue. For those of you who want to stick around a while, Gary's Guide will come in handy when we get to that part.

I know I promised to talk about circulating and promoting your work this issue, but I decided in between then and now that I was getting ahead of myself and I needed to talk a little more about the self-publisher vs. plumbing thing; inclination does not equal aptitude and all that.

I did an interview with Russ Heath back in the mid-seventies for a fanzine and had several chances to talk with him over the course of a month or two. One story stuck with me a long time and contributed a great deal to my attitude towards doing comics. *Reader's Digest* version: Russ Heath's comic strip was the last thing they needed for a *National Lampoon* project that was going to press on Tuesday and he had barely gotten into it by the previous Friday. So they locked him up in P.J. O'Rourke's apartment over the weekend and they weren't going to let him out until the story was done. Now if you know Russ Heath's work at all, you know that it is meticulous and pain-staking; from the Hal Foster school where you don't 'fake' anything; you work at it until it looks and *is* right. Well, he worked all weekend and he got it done; compared to his preferred method of working it was an impossibly-rushed job. I asked him what the job was (figuring I'd go look up this atrocity in my spare time). He told me it was 'Cowgirls at War'. *That* confused me. 'I thought that was really good,' I said. 'It was,' he said, 'One of the best jobs I've ever done. I was really happy with it.' *That* confused me. 'Would you ever do something like that again,' I asked. 'Never in a million years,' he answered. And *that* confused me.

If you can be that good going that fast, why go slow?

Bob Crumb's famous line 'It's only lines on paper, folks' points in the same direction (for me, anyway, there are a lot of different ways to interpret that quote).

I see comic books very differently from most people (oh, you've noticed?). I see anguish, self-examination, judeo-christian work ethic, waiting for inspiration to strike and re-doing work as largely posturing for the Sour Old Maid every artist has in their mind. Just sit down and do it. First you get good, then you get fast, then you get good and fast (I say that a lot). Most guys who take two or three days on a page could produce the same page in a few hours if they just sat down and did it. Newsflash; none of us are any threat to the reputations of the great pen and ink artists of the last century. We just don't draw that well; ANY of us. We have a peculiar ability that allows us to make a living in this field; we have some drawing ability and we know how to use it sequentially to tell a story. Like being able to fart and chew gum at the same time. I stopped anguishing about it long ago; I remember working on a page up at Gene Day's place and one of the panels was a close-up of a hand. I drew it and re-drew and re- re-drew it fifty times and finally, exasperated, I said 'I draw lousy hands'. Gene wanders over with a cigarette hanging out of his mouth, squints over my shoulder, says, 'It's a Dave Sim hand' and went back to work. That cleared away a big road-block for me.

Stop trying to impress some art school teacher with a stick up his butt whose opinions you never respected from the time you entered his class until you left it ten years ago. Draw like you. Get a rhythm going. Draw what you like to draw the way you like to draw it. I spent a year trying to be Barry Windsor-Smith when I started Cerebus. Then I started trying to be me. People always comment on the jump in quality in my artwork on *Cerebus* from the first issue to (fill-in-the blank; everyone has a different opinion). I didn't know how to draw accurately then and I don't know how to draw accurately now. I just do it until I like the way it looks and then I leave it alone. It is never going to be 'right'; the arm's too long, the eyes are a smidgeon too high, the hand doesn't connect at the exact spot on the wrist that it's supposed to, the folds in the shirt violate every rule of hanging drapery invented since the 14th century. Sticking to a monthly schedule for thirteen years, I'm a lot happier with the way I draw than I ever have been before. It still sucks. It's wrong. But *I* like it; and I'm the one who has to look at it for eight to ten hours a day. This is supposed to be FUN, dammit. And that's the biggest difference between drawing comic books and being a plumber. If you want to spend years learning the exact and precise way to do something, I'm sure plumbing offers you all of that you can handle; AND it's lucrative.

Get out of your own way.

Somewhere inside of you, there's an artist who wants to have as much fun as he can producing a pile of pages that look the way he wants them to look; telling the stories he wants to tell. Stop trying to go down the giant water-slide five inches at a time so you can enjoy it more and make it last; it's a SLIDE for fuck's sake.

Ahem.

For those of you who understand the preceeding, go nuts. Let me know what you come up with. For those of you who still don't get it . . . .

Just keep erasing that arm and re-drawing it. It should look fine by the time you're forty.

CEREBUS

NO. 171 **JUNE 1993**

DAVE SIM
President

GERHARD
Vice-President

LINDA BERZINS
Typesetting

MOTHERS & DAUGHTERS
a novel

•

BOOK ONE
(Cerebus 151 to Cerebus 162)
Flight

•

BOOK TWO
(Cerebus 163 to Cerebus 174)
Women

•

BOOK THREE
(Cerebus 175 to Cerebus 188)

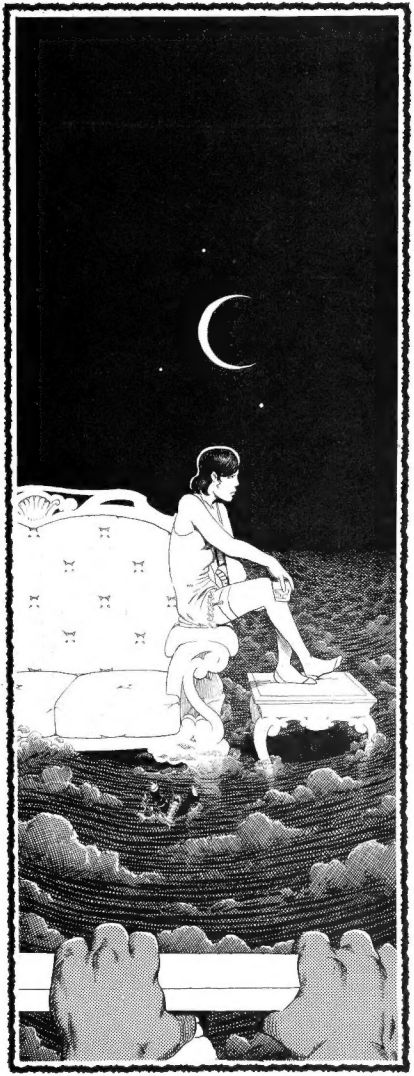
•

BOOK FOUR
(Cerebus 189 to Cerebus 200)

CEREBUS IS PUBLISHED MONTHLY BY AARDVARK-VANAHEIM INC. P.O. BOX 1674 STN. C, KITCHENER, ONTARIO, CANADA N2G 4R2

ALL CONTENTS © 1993 DAVE SIM.

PRINTED IN CANADA BY **PRENEY PRINT & LITHO INC.**, WINDSOR, ONTARIO.



EVEN BEFORE HIS HEAD hit the tavern floor, Cerebus was asleep and dreaming. It was odd, though, because he was aware of lying on the tavern floor and aware that he was dreaming at the same time. His hands were gripping a railing of some kind and he was staring out across cloud formations unlike any he had ever seen. They had equal characteristics of clouds and of ocean waves; rising and rolling too slowly to be composed of water, but too quickly and in patterns too regular to be cloud-like. Plying its way through the cloud-waves was an ornate sofa and endtable, beneath a crescent moon ringed by three stars in a cloudless sky. There was a small figure bobbing up and down in the cloud-waves who resembled an insect, shouting for help.

'Help! I'm being held captive in my sister's . . .'

The rest of his words were lost in a thunderous rush of cloud-wave and he vanished from view.

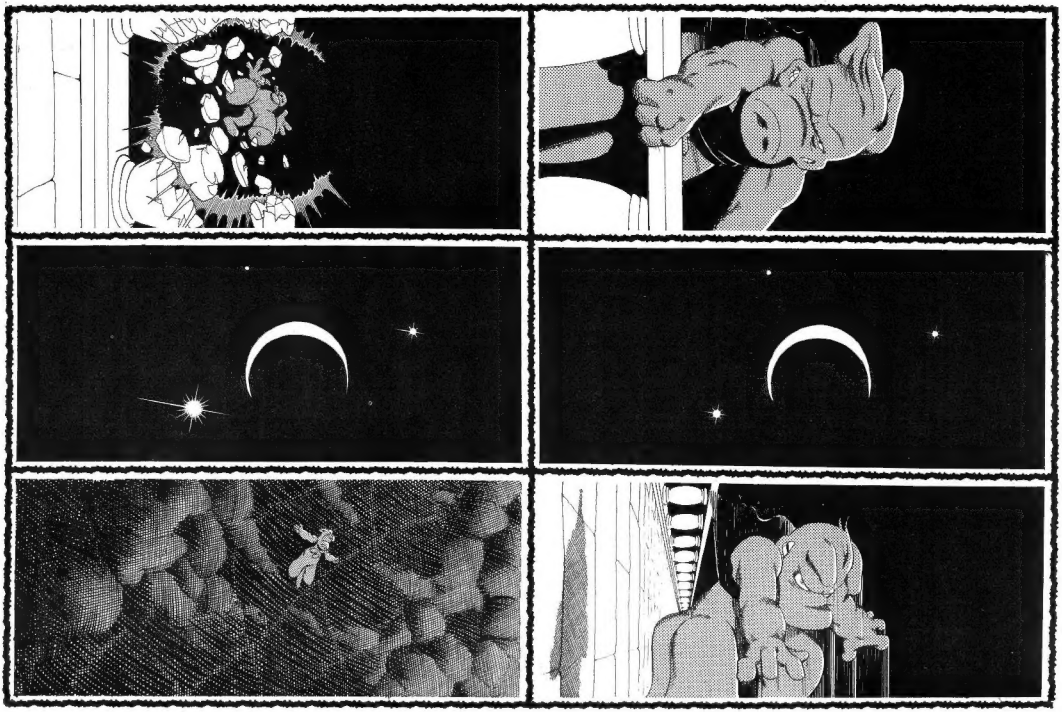
At that moment, a figure appeared, perched on the arm of the sofa, drink in hand, clad only in under-garments. Astoria. Cerebus recognized her instantly; and as he gazed at her profile, it was as if he could read her thoughts as she gazed straight ahead at . . .

THE CHURCH. SHE'S UP there right now. She severed the link; willfully, without a moment's hesitation or regret. What possibility is there now? All we can do is to act out the same events in the same sequence. What made her this way? How could she see something so clearly; speak the words in rhythm with me; and then turn her back and resume her old ways? Compromise was possible. With both of our minds we could have made it happen. There's every reason to think that we wouldn't even have had to take any action. If we could just let things take their course and resist the urge to destroy each other. But she's the destroyer. Isn't she? I'm the one who's going to be on trial. There's something there, Astoria, old girl. Don't lose it now. She's the destroyer. That's wrong. Even when I thought that, it was as if something was squeezing my heart. We're both destroyers. We both seek destruction.

I seek destruction.

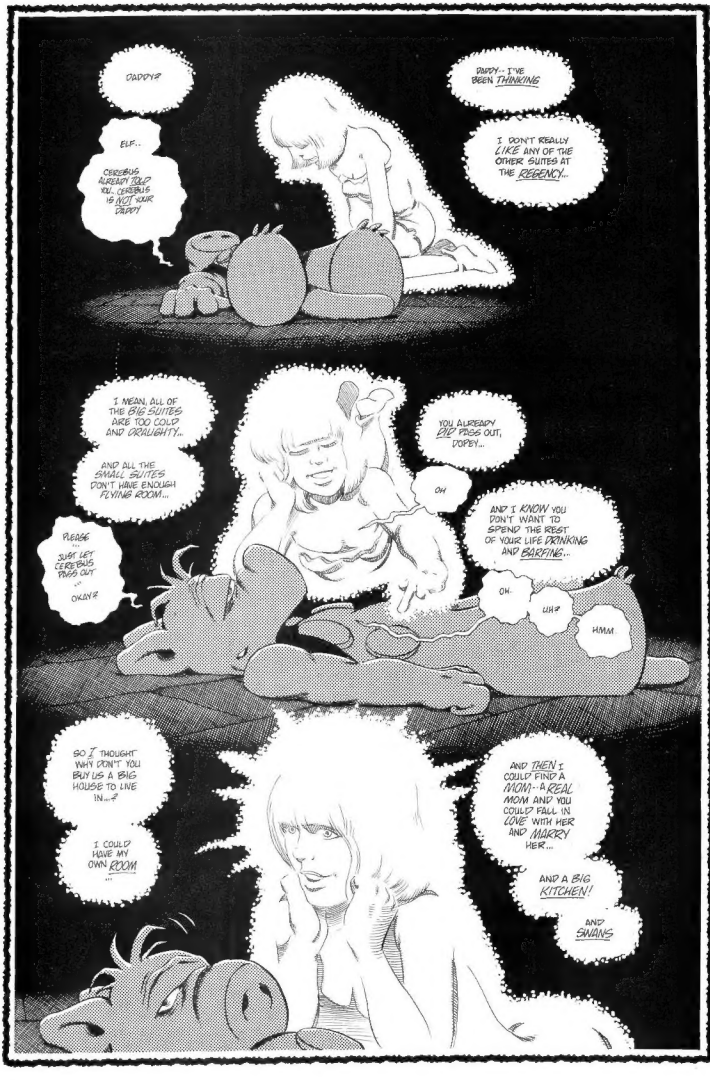
Is that it? No. But it's part of it. And that's the part I can change. If I don't try to bring about her destruction. If I can see where she's right and where I'm wrong. Even without a link between us, I can still change myself and attempt to influence events. My followers. I can feel them peering at me through the latice-work doors. Their minds filled with questions. Of course, I *am* sitting on the arm of a sofa in my underwear sipping scotch.

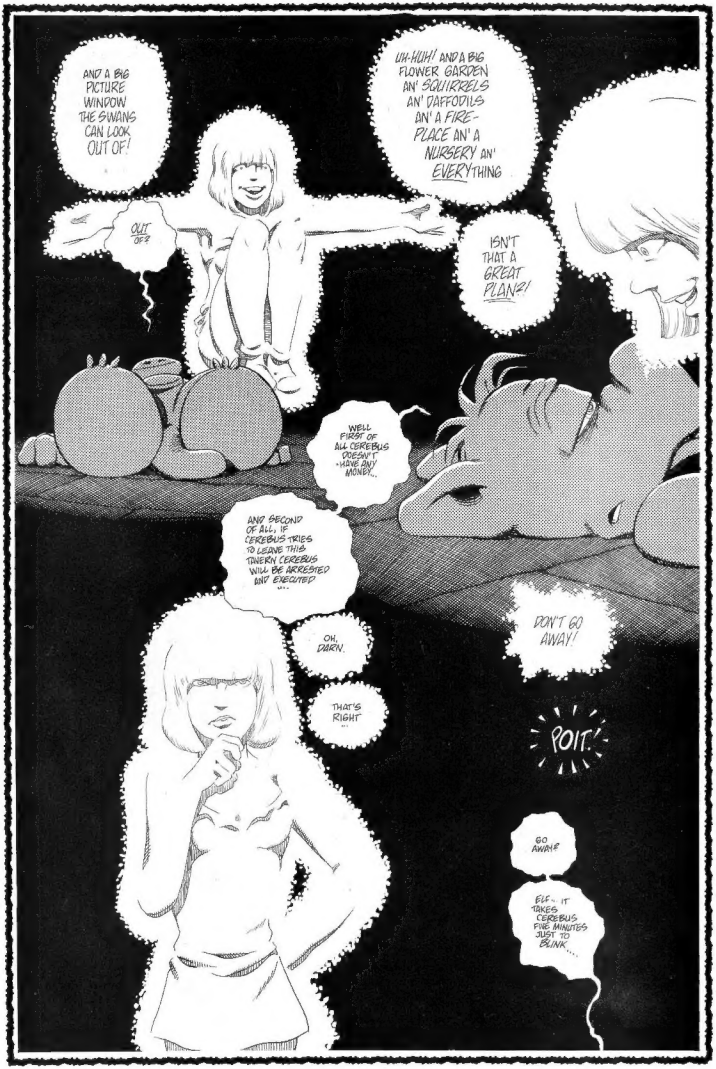
Time to get dressed.

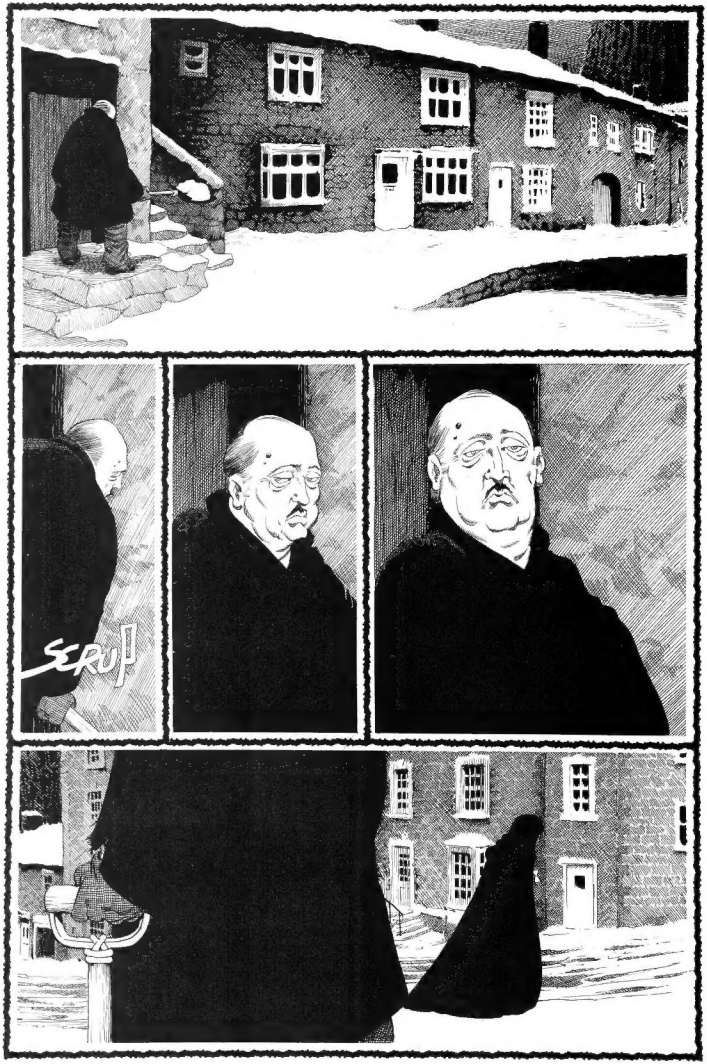


I HET CLINEEN UP PYUHK
DAB DAB
ENT SCUDGE PYUHK ESS DEE WHURST.
WUTH LEEPLE CHUNKS OOF ROSSY POOTAYTOO
SLOOSH SPLISH SLOSH
THEE SMOYLE ESS ENOOF TO... TO....
DAB DAB
HEY, VARMINT!
YUH SEE THIS HERE LEMON?
CHOMP
SCHLRT
HCK
HCK
HCK
BOO
HEH. HEH. HEH.
AH JEST LOOVE A GOOD PRACTICAL JOKE...
I HET CLINEEN UP PYUHK
I HET PYUHKEEN
EHT I HET PRACTICALLY JUCKS

After fuming about his know-it-all wise-guy evil twin for some time and puzzling over the inexplicable transformation of his appearance, George (I am not the Judge) at last began to feel a strange and unprecedented calm descend upon him. His gaze rose above the Moon's horizon just as the Sun slipped from view and the stars began to shine in the night sky. For the first time in the uncounted centuries of his observation, he could see, and what was more, understand. His lips parted slightly and he stood there through the long night witnessing and understanding. 'I was wrong,' he thought, more than once. 'I was wrong.' The colour drained gradually from his face and as the sun rose once more, behind him, he felt a single tear form in his right eye. 'I'm sorry', he said then. 'I'm so sorry.'


DADDY?
ELF...
CEREBUS WARNED YOU... CEREBUS IS NOT YOUR DADDY
BABY-- I'VE BEEN THINKING
I DON'T REALLY LIKE ANY OF THE OTHER SUITES AT THE REGENCY...
I MEAN, ALL OF THE BIG SUITES ARE TOO COLD AND DRAUGHTY...
AND ALL THE SMALL SUITES DON'T HAVE ENOUGH FLYING ROOM...
PLEASE
JUST LET CEREBUS PASS OUT
OKAY?
YOU ALREADY ATE PUSS OUT, DOPEY...
OH
AND I KNOW YOU DON'T WANT TO SPEND THE REST OF YOUR LIFE DRINKING AND BARFING...
OH.
UH?
HMM
SO I THOUGHT WHY DON'T YOU BUY US A BIG HOUSE TO LIVE IN...?
I COULD HAVE MY OWN ROOM ...
AND THEN I COULD FIND A MOM-- A REAL MOM AND YOU COULD FALL IN LOVE WITH HER AND MARRY HER...
AND A BIG KITCHEN!
AND SWANS


AND A BIG PICTURE WINDOW THE SWANS CAN LOOK OUT OF!
UH-HUH! AND A BIG FLOWER GARDEN AN' SQUIRRELS AN' DAFFODILS AN' A FIRE-PLACE AN' A NURSERY AN' EVERYTHING
OUT OF?
ISN'T THAT A GREAT PLAN?
WELL FIRST OF ALL CEREBUS DOESN'T HAVE ANY MONEY...
AND SECOND OF ALL, IF CEREBUS TRIES TO LEAVE THIS TOWER, CEREBUS WILL BE ARRESTED AND EXECUTED ...
DON'T GO AWAY!
OH, DARN.
THAT'S RIGHT ...
POIT!
GO AWAY
ELF - IT TAKES CEREBUS FIVE MINUTES JUST TO BLINK....


SERUP

Cirin.
I have reviewed the transcripts from our people keeping Cerebus under observation in the Lower City, most particularly the time immediately prior to and immediately subsequent to the collapsing of the mountain on the Regency Hotel.

General Steinem:
Yes, Great Cirin?

Cirin:
I want them all recalled to duty here in the Upper City and replaced. Immediately. They've either lost their minds or, more likely, they are illusionist infiltrators. Have you read the transcripts?

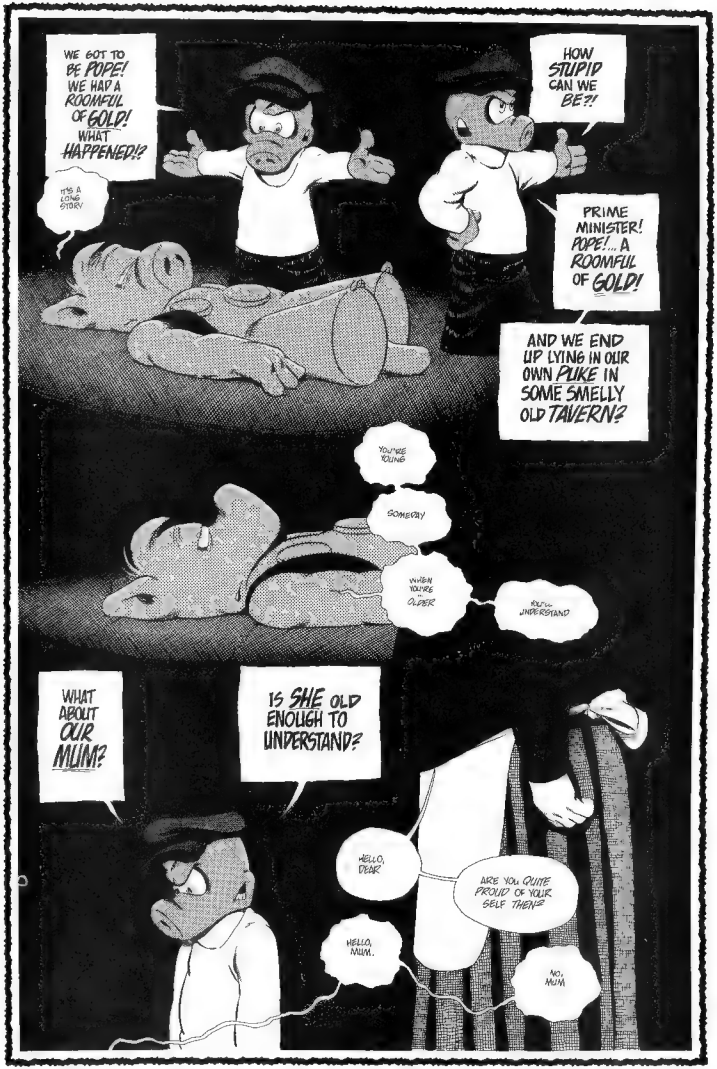
General Steinem:
No, Great Cirin. So much has been going on, I . .

Cirin:
I'll have a set sent to your quarters. They observed him going onto the roof and raising his sword, that's all. And yet, to a one, they attributed that simple act to the completely unrelated geological shifting and collapse of the mountain.

General Steinem:
Mm. I see what you mean. Is it possible that the illusionists themselves, by some means of mesmerization or . . .

Cirin
I thought of that. It seems more likely that someone with a vested interest in Cerebus being something more than a mishappen little drunkard infiltrated. That's why I want all of them recalled. And make sure they're all replaced by second and third generation Upper Feldans; no Iestans.

General Steinem:
Yes, Great Cirin.

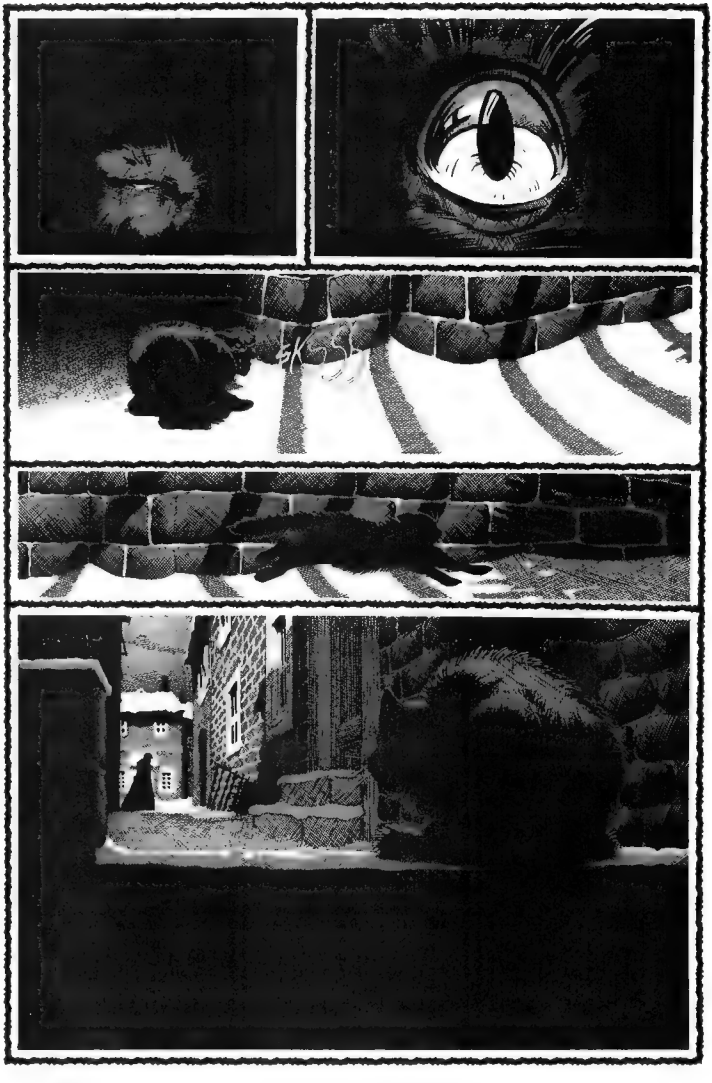

WE GOT TO BE POPE! WE HAD A ROOMFUL OF GOLD! WHAT HAPPENED!?
IT'S A LONG STORY
HOW STUPID CAN WE BE?!
PRIME MINISTER! POPE!... A ROOMFUL OF GOLD!
AND WE END UP LYING IN OUR OWN PUKE IN SOME SMELLY OLD TAVERN?
YOU'RE YOUNG
SOMEDAY
WHEN YOU'RE OLDER
YOU'LL UNDERSTAND
WHAT ABOUT OUR MUM?
IS SHE OLD ENOUGH TO UNDERSTAND?
HELLO, DEAR
ARE YOU QUITE PROUD OF YOUR SELF THEN?
HELLO, MUM.
NO, MUM

What troubles me most of all is that Cerebus has some hidden nature that I am unable to detect; some manner or quality that Astoria has discovered and which she is able to direct and control. If that is the case, it is clear that the control is limited; while she was able to get him installed as Prime Minister, it is quite unclear if that was only possible through political influence and the poisonous presence of the Kevillists both within the Church and the Government of Iest (as well as her obvious ties to Lord Julius, Weisshaupt and others) or if there is more there than meets the eye. If he is some kind of sorcerous familiar there can be no doubt that his potential for destruction, in proximity to her, is great indeed. Whether political or sorcerous power, it dissipates quickly and abruptly particularly when his position seems the most secure and unassailable. What did happen at the conclusion of Astoria's trial? Where did he go? And how did he return without being detected? I become more convinced that if I ask Astoria these questions directly, whether her answer is the truth or a lie, her answer will at last rid me of my lingering doubts about the little wretch.

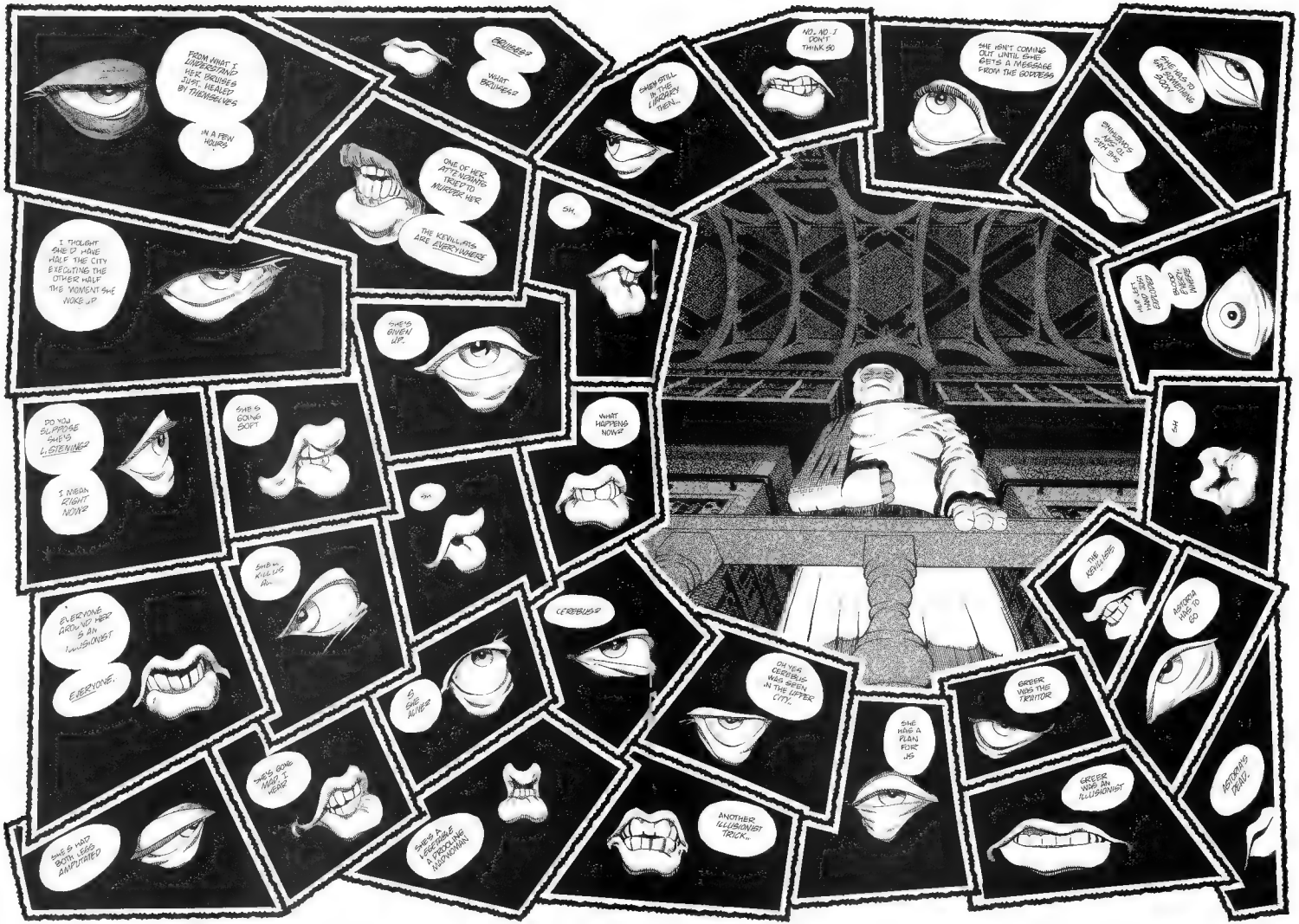
Cirin
Private Journal entry
Autumn 1415

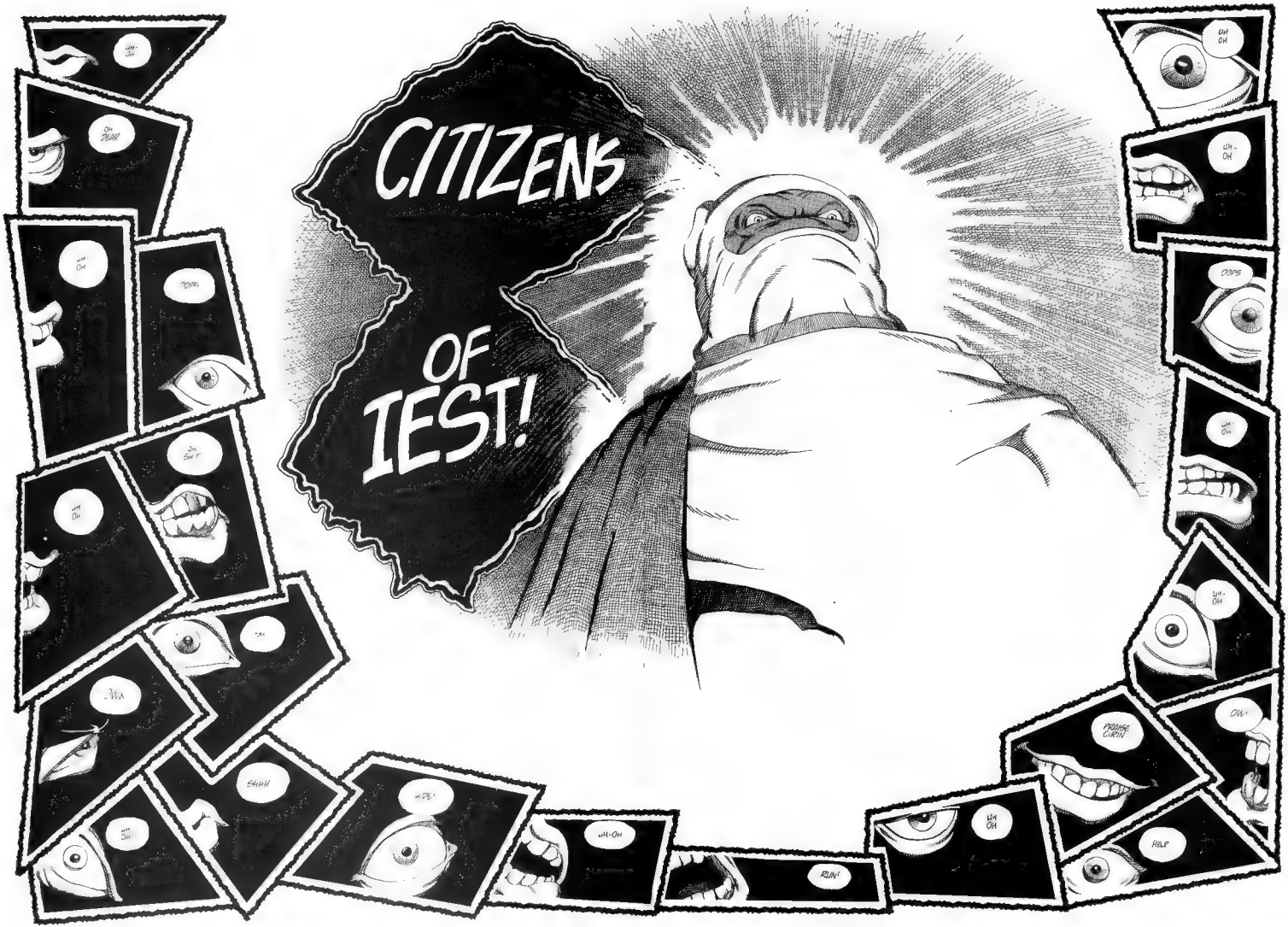
If the old battle-axe ever finds out what a useless, foul-smelling, dim-witted little toss-pot I've tied my fortunes to (may the Goddess have mercy on me) she wouldn't stop laughing for a fortnight. Julius planned this all along just to make me look like an idiot. Damn him.

Astoria
Private Journal entry
Winter 1413



AN' NOBUDDY'LL CARE
BAD WHISKEY.
SHOULD KNOW BAD WHISKEY
HUH HUH


FROM WHAT I UNDERSTAND HER INJURIES JUST HEALED BY THEMSELVES
IN A FEW HOURS
BRUISES?
WHAT BRUISES?
ONE OF HER ATTENDANTS TRIED TO MURDER HER
THE KEWLLARS ARE EVERYWHERE
I THOUGHT SHE'D HAVE HALF THE CITY EXECUTING THE OTHER HALF THE MOMENT SHE WOKE UP
SHH.
SHE'S GIVEN UP.
DO YOU SUPPOSE SHE'S LISTENING?
I MEAN RIGHT NOW?
SHE'S GOING SOFT
WHAT HAPPENS NOW?
SHH.
EVERYONE SAYS NO HER IS AN ILLUSIONIST
EVERYONE.
SHE'S A KILLER AS...
CERBERUS?
IS SHE ALIVE?
THIS GOING MAD IS HERE.
SHE'S HAD BOTH LEGS AMPUTATED
SHE'S A LEGENDARY A PERSONAL MENACE
ANOTHER ILLUSIONIST TRICK...
OH YES CERBERUS WAS SEEN IN THE UPPER CITY...
SHE HAS A PLAN FOR US
NO. NO. I DON'T THINK SO
SHAN STILL IN THE LIBRARY THEN...
SHE ISN'T COMING OUT UNTIL SHE GETS A MESSAGE FROM THE GODDESS
SHE HAS TO GIVE HER BLESSING SOON
SPINNING'S ABOUT SIX SIXTY
BEING SPUN AROUND IN THE CIRCLE THING
SH
THE KEWLLERS
ASTORIA HAS TO GO
GREER WAS THE TRAITOR
GREER WAS AN ILLUSIONIST
ASTORIA'S DEAD.


CITIZENS
OF
IEST!
UH-OH
UH-OH
OOPS
UH-OH
UH-OH
UH-OH
PRAISE CHRIN
OW!
HELP
UH-OH
RUN!
UH-OH
SHHH
UH-OH
UH-OH
UH-O

OUCHIE!
UHH
MAH HAID!
OH CRAP
OUCHIE
OUCHIE
NOW WHAT?

Self-Publishing?

A Primer into the World of Self Publishing Your Comic

The following is a brief guide to self-publishing put together by Gary Reed, Publisher of Caliber Press. Feel free to copy, modify, pass out, distribute, etc. to anyone that might be interested. This primer is meant to be an introduction to self-publishing and is not intended to be a complete concise guide. Author assumes no obligations, liabilities, etc. and any inquiries sent should be mailed and a self addressed stamped envelope enclosed.

In talking with creators about self-publishing, the primary element that seems to present itself on why they haven't done it or don't want to do it is that they are intimidated by the entire process. What this form will show you is that the aspects to know are not really that difficult. The only secret involved is knowing what is required and I hope that this form will answer most of the basic questions. While I have tried to cover everything, I'm sure there are some areas that I have probably missed, possibly even some of the basic, obvious ones. All areas covered will be in generalities and exceptions in those areas will occur all the time. Remember to keep that in mind.

First off, before getting into specifics about the different areas, I'd like to explain the general overview, the big picture. When you decide to publish a comic, you must remember you have to plan ahead, usually at least four months prior to when the actual book comes out. The process of offering your comic to the comic book marketplace is generally called the solicitation process . . . you are soliciting orders on your product. Basically you will inform the distributors of your title, they in turn will put it in their ordering catalog and distribute those catalogs to the comic store retailers around the country. The retailers will place their orders and return the catalog to the distributor who will then add up all of the orders. Once a total is arrived at, the distributor will send you a purchase order which tells exactly how many copies they want of your comic, where to ship them, and confirmation of the price they will pay. This will tell you how many copies you have pre-sold and you can use this information to set your print run. On the surface, it seems like a highly efficient system. You know how many you have sold before printing. The distributors order exactly how many the retailers have ordered therefore they have sold all of their copies. The only one apparently taking a risk is the retailer who is essentially guessing four months ahead on how well the comic will sell. Remember in the direct market, the retailer is bound to accept all the copies he ordered and can not return them. If he doesn't sell them, he is stuck with them. This may give you some ideas of why many retailers don't bother with smaller press titles. The potential sales are minimal in most cases but the risks are always there. Of course, it may benefit him in the long run to offer a wide diversity of titles to his customers but most retailers have to worry about the "here and now' and they'll worry about the future when they get there.

This should give you a general idea of the process itself and now we'll deal in specifics. Some of this may appear blatantly obvious to you but it is being approached that you have very little knowledge of the entire process and all of its steps.

THE BASICS

First off, your comic should be the traditional size of most of the other comics. That size is roughly 6-3/4 X 10. Up to 1/2 inch either way doesn't matter too much but deviations from the comic size will hurt your potential sales quite a bit. Most stores have display space to fit a comic size and anything that is odd sized will often not fit into their displays. Many stores will not even carry digest or magazine size, especially small press titles. There is no rule here but it is a strike against you if you don't do it comic size.

The average black and white comic runs 32 pages and has a cover price of $2.50. Some publishers feel that a reduced cover price will encourage sales but in small press comics, this is typically not the case. Retailers are either interested or they're not. Over-pricing however, will turn off many interested retailers. If your comic has more pages, then you can up the cover price. Most publishers also include the Canadian price on their titles and this runs anywhere from 10-20% more. Check some other titles on the stand or find out what the current exchange rate is prior to establishing a Canadian price.

On all your correspondence and advertising, make sure you get everything typeset. Hand written ads flash a warning sign to all retailers that the comic itself is likely to be of low quality. On your comic itself, make sure you have someone proof read it. All comic companies have some mistakes that go through even when they think most are caught. Try to make your comic book look as professional as possible. In some cases however, the handwritten aspect is part of the appeal.

PRODUCTION

Original art can be any size but it should be proportional to 6-3/4 X 10. Most artists use a size of 10 X 15 or 11 X 17. There are some suppliers who solicit their art paper with the catalogs or advertise in the Comic Buyer's Guide. The type of paper is mostly a matter of personal choice by the artist but quality will tell in how well the work reproduces or holds ink.

Having a printer cut in half tones (b&w shots of color work) or screens into your line work can be time consuming and may drive the printing cost up. It is best to do it yourself. If you have a lot of half tones to be cut into your art, get them all shot separately and then cut them into your line work. If using zip-a-tone, be sure you watch how you lay it over other zip. Because of the light refraction, you may get some bizarre and unexpected patterns.

Comic flats that printers use are in pagnations of 8 or 16 so your comic should always be in increments of 8 (16, 24, 32, 40, 48, etc.). Some printers who use 16 page plates will charge you for the 16 plate even if you only use 8 of the pages so sometimes it will cost almost the same to print a 40 or 48 page book. The covers (inside and outside) are printed separately and are not part of your page count. Sometimes to save money, a publisher will print no additional cover and use the first page as the cover piece (called a self cover) but reproduction and quality are usually horrendous when doing this. It is best to run a separate cover.

A full color cover will have to be separated. Separation is the process where the colored art is put into negatives of the four colors — black, red, yellow, and blue. Some printers will cut in flat colors onto black and white art but if your art requires a lot of cut in colors, it may cost you the same as a separation. Separations run from $100–$200 depending on where you get them done. Most printers can handle the separation for you and then they will also cut in the logo, prices, and any additional type on the cover for a flat fee of around $125–$200. If you go with a full color cover that needs separations (which is probably 99% of the covers being done), the printers can use almost any type of art you give them. If it is a collage work or 3-D (sometimes called relief) or on a very stiff board, the printer may have to shoot a transparency first. This is an additional charge that can run up to $100.00. If on a stiff board, the printer can sometimes "peel" off the top layer which holds the art so it can be wrapped around a drum for separation. Don't forget that while you may want to do another color piece for the back to make the comic look even better, you're going to have to pop for another separation charge.

Logos and other cover type are usually sent along separate from the cover and just have to be in black and white. Most people typeset it but your printer can also do it for a small charge. You indicate to the printer what color you want them to be. Most printers have no trouble following the general guidelines of giving colors in percentage. For instance, the deep red color that is so popular is 100% red with 100% yellow. Note that 100% red is actually magenta which is vastly different from your typical red. Pick up a color guide book or see if your printer has a chart or other color processes that they use.

The most important things in dealing with printers is to remember that they can not read your mind. Also, although a comic may be a great labor of love to you, to printers it is simply a production job that they want to fit into their schedule and get out whenever they can. It may consume your passion and time but to the printer, it is one job out of 100. Most printers who print small print runs have a great deal of other work and comics to them are low priority. If you expend too much of their energies, they may decide it isn't worth it. Always give them a full mock up copy, not only of the book but the cover as well. Remember that to the printer there is no "typical" comic book and sometimes your logic is not their logic. Spell everything out!

PRINTERS

The following is a list of printers. You can call or write them to get prices but generally for comics that print around 3,000, the price will be 30 cents each. 2,000 = 40–45 cents, and 1,000 copies will run 50–65 cents each. You will also have to pay for the separations, any additional camera work, and if you use the printer to ship your books, figure on another couple hundred dollars for that. So if you have orders for 1,600 copies and you print 2,000, here's a rough idea of what your cost would be at 40 cents each. Adding shipping ($150.00) and separations ($150.00) to the actual printing cost of $800.00 will give you a grand total of $1,100.00. If you sold 1,600 copies (cost to distributors at .875) then you have $1,400.00 in sales less the cost of printing for a profit of $300.00.

When you get your orders from the distributors, they will tell you exactly where to send the comics. If the orders are too low to specific warehouses (under 25 copies or so), it would be cheaper probably for you to ship them yourself to those warehouses. Check with your printer as they may have specific shipping arrangements with certain distributors.

PRINTERS

ASSOCIATED PRINTERS
402 Hill Ave.
Grafton, ND 58237
701-352-0640
Printer of many independents, higher print minimums and very good quality.

BRENNER PRINTING
106 Braniff
San Antonio, TX 78216
512-349-4024
Printer of majority of independents, good prices.

PRENEY PRINT & LITHO
2714 Dougall Ave.
Windsor, Ontario
Canada N9E 1R9
Printer of Cerebus and most Caliber books.

SOLICITATIONS

When you have your material for your comic basically done, then you are ready to solicit the title to the distributors. A list of distributors is included on this form and you send all of them the same information. The basic information should consist of cover price, number of pages, whether it is for mature audiences or not, how many issues are planned, black and white or color, creators involved, the exact title of the comic and issue number, and of course a general description of the title which should be able to fit in one paragraph. You should also have your company name if different, an address where they can contact you as well as a phone number. If you have access to a fax, include that as well.

You must also let the distributors know what you are selling the book to them at. The general rule is that a publisher will give the distributor a 60–65% discount off cover price. Therefore if you have a 65% discount, the distributor will pay .875 for each copy they order. They in turn will offer it to their retailers at a discount of 30–55% depending on how much the retailer orders overall. So the retailer makes a profit of 30.55%, the distributor makes a profit of 10–35% and you as publisher make a profit of 35% which has to go to the talent, the production, advertising, and of course, the printing of the comic. Remember though, that as the "front man", the retailer is taking the largest chance because he is the only one that has no idea of how

many copies he should sell. The distributor will usually make the lower end as most of the accounts that carry smaller press are larger stores who will get the top discount of 50–55%. A store has to sell at least half of their order just to break even on the title and if they discount the number can jump up to selling 75% of their order to break even.

It is not only suggested but also required by some distributors to send a full mock up of the entire comic. This should be either comic sized or letter size but don't send original art size if bigger than that. At the very least you should include some art examples especially the cover. Do not send originals or color. A black and white stat or half-tone in a size 2 X 3 or proportional to that size is recommended.

STARTING THE PROCESS

Okay, you have the printer lined up, the comic is finished, you have all your information for the distributors ready to go. What now?

It is important to note that you have to work far in advance. It takes time for the distributors to get all the information together into their catalogs, send them out to retailers, receive them back from the retailers, and then compile all of the numbers, and then issue a purchase order to you. Here is a rough schedule for a comic that you want released in August. Add accordingly for any other month you want to figure out but most of the larger distributors will send you an itemized list. Again, this is for a comic you want to release in August.

April 25 — Send all the information, mock up, discount structure, etc. to distributors.

DISTRIBUTORS

ACTION DIRECT
114 A. Bdlg.
Kansas City, KS 66115
(200 flyers)

ANDROMEDA PUBL.
2113 Dundas St.
Toronto, Ontario
Canada, M6R 1X1
(200 flyers)

CAPITAL CITY DIST.
P.O. Box 8156
Madison, WI 53708
(3000 flyers)

CIB
2040 B Steel Dr.
Tucker, GA 30084
(200 flyers)

COMICS HAWAII
4420 Lawehana #3
Honolulu, HI 96818
(50 flyers)

COMICS UNLIMITED
101 Ellis
Staten Island, NY 10307
(500 flyers)

DIAMOND COMICS
1720 Belmont-Bay F
Baltimore, MD 21207
(4000 flyers)

FRIENDLY FRANK'S
26055 Dequindre
Madison Hgts, MI 48071
(400 flyers)

HEROES WORLD
P.O. Box 877
Dover, NJ 07802
(700 flyers)

MULTI-BOOK PER.
4380–17 S. Service Dr.
Burlington, Ontario
Canada, L7L 5Y6
(150 flyers)

ROBIN HOOD DIST.
1283 Cottonwood Cres.
Oakville, Ontario
Canada, L6M 2W7
(100 flyers)

STYX INT'L.
10–62 Scurfield Blvd.
Winnipeg, Manitoba
Canada, R3Y 1M5
(200 flyers)

Do NOT send flyers at time of solicitations. Contact distributor first as many have the flyers sent to a different warehouse.

May 10 — Solicitation flyers due to distributors (see under advertising for more information).

June 1 — Retailers receive catalogs from distributors.

June 20 — Retailers return their catalogs and orders to distributors.

July 15 — Distributors send out purchase orders to publishers.

As you can see, orders don't come in for a comic until about two weeks before the comic is due to ship . . . and those are the early ones. Some distributors don't get their orders in until the same month that the book is shipping. Since most smaller press printers take 4–8 weeks to print, it is very hard for small publishers to get their books out in the exact month. Distributors do realize that there are bound to be problems and they will reluctantly allow books to ship later. Usually if it is the following month, it isn't that big of a deal. However, if it gets too late, they will only take the comic on a returnable basis or not at all.

ADVERTISING

Everyone wants to advertise and it's hard to argue that it will not help your comic. But conversely, it may not help as much as you might think. If you have a comic that is sure to appeal to a lot of people, advertising will let them be aware of it. If you have a comic that only has limited appeal, no amount spent on advertising will help. I know of titles that have dropped thousands of advertising dollars and only pull in orders of 2,000 copies. Other titles get no advertising and still pull in orders of 10,000 or more. Advertising is a helping aid not a guarantee. At the bare minimum, you should send out solicitation flyers to the distributors. Each distributor will then send one to each retailer who receives a catalog from them. Right now, publishers have to provide about 10,000 flyers to the distributors. See the list of distributors for how many each one gets. Flyers should be roughly letter size. With the exception of Diamond Comic Distributors, the distributors will pass out your flyers for free as part of the solicitation process. Diamond currently charges $150.00 for each flyer they pass out. So if you have two flyers for two different titles, you'll be charged $300.00.

One avenue that is available to all publishers is to advertise in the catalogs of the distributors. This can be very effective as retailers will be looking at your ad as they are getting ready to order your title. Diamond Comics Distributor is the largest so I'll use them as an example. A full page ad (I believe they only take full page ads) costs about $800.00 and has to be camera ready. Now if you have a comic that you're selling wholesale for 87 cents and you deduct a print/shipping cost of 45 cents, the cleared profit on your comic is 42 cents. To cover the cost of that Diamond ad alone is 1905 copies. If you think that by advertising that comic will generate extra sales of 1905 copies, then go for it. Other distributors do charge less but your return is less as they are not as large as Diamond. Your solicitations flyers will run about 4 cents each if you run only one side, so at 10,000 copies, that's $400.00. Add on the $150.00 for Diamond plus about $20.00 for shipping the flyers and your total cost for the flyers will be about $570.00. That means after deducting the cost of printing/shipping/separations and such, you have to sell 1357 copies just to cover the bare minimum.

Other sources for advertising are available as well. Many magazines take advertising and their rates range

from $180.00 (Comics Journal, Arena) to over $1,000.00 for a full page ad. But gear your advertising for the audience who follows the different periodicals. You probably shouldn't send a superhero title ad to the Comics Journal. Make sure you have an idea of when those issues will ship. Some people follow the philosophy that you should advertise right before the title comes out as it will generate interest. This may be true but if it does work, it may mean a good sell through for retailers but they had ordered your comic a couple of months ago. Now they will have to re-order the title to get additional copies and in the distribution system as it is currently set up, this seems to be one of the weakest service areas. Also, did you print enough to cover re-orders? If not, you may have to go back to print. But if you go back to print, you can not send out second printings in lieu of first printings, you must solicit the title all over again as a new title (second printing).

Most feel the best time to advertise is when the retailers are ordering the comic. You must sell to the retailers first!

SOME HARSH REALITIES

- There are a reportedly 5-7,000 comic stores in the country (including Canada). Of those, only 800-1,500 will probably even consider carrying a small press independent. Of those, 300-400 will probably account for 80-90% of your orders. If you know who those stores are, target them specifically!
- Each month there are 500-600 titles offered to retailers. Marvel, DC, Valiant, Image, and Dark Horse account for about 200 titles. That means you are competing with another 300-400 comics every month but retailers only spend 15-20% of their money on the smaller publishers which include Disney, Topps, non-Image Malibu, Innovation, Caliber, Fantagraphics, Kitchen Sink, Millenium, Archie, Harvey, Tundra, Eclipse, Comico, Viz, Revolutionary, Personality, and over 100 other publishers. That's a lot of scrambling for that 15 20%!
- Distributors and the fan press will not give you a lot of attention until you prove that you will come out on a consistent basis with a good comic. You may say that how can you do that if they don't support you in the first place? I suggest you take a look at Joseph Heller's "Catch-22". Remember that of those small comics offered each month, sometimes up to 100 of them never, ever come out. No one is going to spend any energy on "maybe's."
- It may seem worthwhile to offer your comics directly to stores. However, many of the distributors will not carry your title if you do that. They usually have no problem with re-orders but on the initial solicitations, they frown on it greatly.
- Remember that in addition to soliciting your title you have other office time involved in invoicing your comic, arranging for re-orders, dealing with shortages and damaged shipments, fulfilling mail orders (if you take them), filing the copyright papers, shipping, etc.
- Re-orders for most of the larger publishers in the small press range have very little re-orders so don't count on getting a great deal. Not to say it doesn't happen but it's rare. Watch your over-printing. That's how most independent publishers go out of business is by over-estimating the demand for their comic.

The above information is not intended to scare you or intimidate you, but if you know the situation you could possibly get into, it is to your advantage. It's a very tough business and you have to go in with your eyes open and aware of the pitfalls. I hope that this form gives you valuable information so you know how to approach the business without wasting your energies. Your primary purposes in publishing should be to get out your comic; not generating a large amount of money. It may happen but if you go in not expecting it, you won't be disappointed. Many people have launched successful books and are doing well with their books so it is not impossible . . . difficult maybe, but not unheard of.

Most publishers get hundreds of submissions a month from new people trying to break in and new companies are trying to form almost daily. Self publishing will guarantee you total control in presentation, printing, and promotion. But it has to be satisfying in its own end to you if you want to do it. I truly wish you the very best of luck.

Thanks to Gary Reed
Publisher
Caliber Press
For
This Guide

•

Inquiries
By Mail
<u>ONLY:</u>

Gary Reed
Caliber Press
621-B South Main St.
Plymouth, Michigan
48170

Please
Enclose A
Self-Addressed
Stamped
Envelope

AARDVARK COMMENT

P.O. BOX 1674, STATION 'C', KITCHENER, ONTARIO N2G 4R2

Dear Sirs,

Having served under the Sidar, General Kitchener, at the Battle of Omdurman, I should like to take this opportunity to say how jolly decent it is of you chaps to name your little village after the General.

You will recall the course of the Battle well; the Fuzzy Wuzzies formed up on the plain outside of Omdurman, and our gallant English boys fought with their backs to the river. Again and again the blackies threw themselves against our square, until the General sent forward the 21st Lancers (the good old 'Death or Glory' boys) in the greatest cavalry charge the world has ever seen. The Fuzzies ran, we bayoneted 10,000 of them in the back, and the Empire was saved for another day. Hoorah!

I would suggest the good citizen's of Kitchener raise a sum by public subscription to erect a statue outside of every school of the General running his sword through a Dervish tribesman. It will set the youngsters a good example in dealing with those native savages they encounter in the New World.

Three cheers for Queen Victoria!

Pip, pip — Hoorah!
Pip, pip — Hoorah!
Pip, pip — Hoorah!

Yours sincerely,

Colonel Andrew "Binky" Bober (retired)

Andrew John Bober
15 All Saints Ave.
Colchester, Essex
C03 4NZ
England UK

I think if everyone in this town was forced to read a biography of the General (and later, God help us, Lord) Kitchener, there wouldn't be quite as much resistance to changing the name back to Berlin.

★★★★★★★★★★

Hi Dave! Hi Gerhard!

Love the book! Love Gerhard's backgrounds! Until 300 my man!

Excelsior!

Colin Longcore
1922 W. Wolfram
Chicago, IL
USA 60657

P.S. I was listening to the wonderful VNUR Evanston/Chicago and, joy of joys, they played my request for *Mr. Sims Line* by *Smqll Ball Paul.* This song makes me loopy I like it so much. It is quite an incisive comment about fashionable gloom. Then they played this raw, spastic, fun song and my ears perked up to the line "playing diamondback until the dawn." Cerebus! Cerebus! pant! pant! It was a moment like you wrote about in 149's Note From The President when you discover another person's comic. It was *My Astoria* by *Zircus;* friend of Aardvark Comment. Hooray! I was nearly electrocuted by the excitement, a glorious radio moment!

P.P.S. Does Dave Zoft still read *Cerebus?* Can you have him paged or something?

P.P.P.S. Uka boo, uka boo everybody uka boo!

See; I told you 'My Astoria' is a pick hit to click.

★★★★★★★★★★

Dear Dave,

I don't think I've ever written a letter to someone I didn't know, but after reading the lengthy letters in 'Aardvark Comment', I figured what the hell.

On a whim I'll share a bit of "important" trivia, such as the opening sentence of Thomas Hardy's *The Return of the Native:* "A Saturday afternoon in November was approaching the time of twilight and the vast tract of unenclosed wild known as Egdon Heath embrowned itself moment by moment." I'm sorry. I just suddenly felt compelled to be whimsical.

On that note, I've been reading *Cerebus* for about a year now and enjoy it IMMENSELY. It's really great stuff. I just wonder what you'll do after #300. Granted, it's a loooong way away, but have you ever thought what, (if anything) you might do?

Sincerely,

Ian McConnel
517 Asbury Lane
Fairfield, CA
USA 94533

Well, the first thing I'm going to do is see if the rest of that novel lives up to the first paragraph.

★★★★★★★★★★

Dear Dave,

Hi there. Well, I've only been reading *Cerebus* since #112, so I'm not one of your originals, but I love it as much as any, I suppose (any emotionally stable ones, I guess I should caveat). What really kicked it off for me was access to those phone-book collections. Much as with *Elfquest,* it originally attracted me years before I started buying, but I felt it would be a hard title to get into when it was so intricately plotted and had progressed so far into the story already. With the Pinis, I saw a whole set of back issues set up on display on a shelf at the *Book Nook* in Urbana-Champaign back in the early 80's, and realized I could catch myself up. When I saw the phone book advertisement around when that issue of *Cerebus* came out, I saw a great way (after getting several relatives to contribute to acquiring all as a part of my Christmas/Birthday gift) of experiencing the whole sequence.

There was a major drawback, of course. For me, ever since I was quite young, the letters pages of the comics have been at least as important as the stories (with the occasional exceptions where the story, as with *Watchmen,* seemed somewhat divorced from fan response as a factor in its formation — for all that Cerebus is undoubtedly YOUR creation, you give every indication of regarding fan input as a legitimate part of your creative process (even if it doesn't really affect your story overmuch)). I first really began to enjoy them due to a fellow national of yours, Fred Burke, back during his The Mad Maple days

(actually saw him at the Chicago Comicon back in '88). So I've always appreciated your fairly raucous letters pages, and regretted their inaccessibility in the reprint volumes (but accept fully the need to excise them so that the work can stand as an individual unit). I guess I'll take a shot here at getting in an issue (though at my publication rate of 8 for 31, I'm not betting on it too heavily).

Before getting to the current issue, I just thought I'd send you this ad as a potential spot for Cerebus to rest up after what looks to potentially be a very rough period in the near future (though you may already have heard of it, as several fervent fans apparently are located nearby). Your recent detailing of the Cerebus Campaign '93 was BRILLIANT, both in its conception and in your execution of it so far. Good luck on it, it seems very well thought out (though that's never a guarantee of success, it can but help). The level to which you have considered what YOU see as YOUR best interests, and therefore limited the areas and ways in which you need to have 'absolute control' of other's efforts, is very impressive. It has led you to an amazing degree of openness regarding the ideas, efforts, and yes, EVEN PROFIT, of others (contrast that with Marvel's fascistic 'NO MARVELMAN, NO MUTANTS, NO ANYTHING, UNLESS WE LIKE IT, GET CREDIT FOR IT, AND GET NEARLY ALL THE MONEY,' and the underlying hostility that has generated). Good Luck.

Thanks as well for the excellent 'self-publishing/creating' guide you are running now. I find it fascinating, even though odds are I will never lay pen or pencil to bristol board (or any other board, to be frank).

As to the story as it is currently underway, I see way too much happening for me to try to parse out the elements at this stage. As much as I was blown away by the artistic control, the sheer dominance of conception, that you showed back in *Jaka's Story*, I have to admit that the immediately precedent *Melmoth* (18 months back?!?) missed the mark to some extent with me. I had trouble maintaining my interest (though that effect may lessen when reading it in its collected form). So I have to admit to a great deal of excitement over the acceleration of plot and character interactions occurring at present. Though at times I admit to wishing I had a little bit more of the whole path readily accessible in my mind as I read, in order to catch more and more subtle references as you make them, I frankly enjoy the thrill of being whisked along so fast it's hard to pick up on all the details. Later readings will bring these out (aided by the comments of others who catch them first, I'm sure). At the moment, I'm happy to look out the window as YOU drive, without worrying about the destination or how the engine works.

Anyway. What got me writing this time was the combination of YOUR brilliant take on Gaiman's *Sandman*, and his response in *Sandman* #48. I expect you saw the cross-over there, on pages 14 and 15? As I said in a letter to him, I thought the subtlety of showing Cerebus' physical reality, in context of the story, by having Delirium begin her formation of him with a skeleton prior to clothing him in flesh, was brilliant. As a quick aside, given all the talent working with McFarlane on *Spawn* right now, I'd hope a few of you (if you could find the time) might do a little more work together in the future. I'd love to see you and Gaiman do a bit more Cerebus/Morpheus interaction.

Here, your Swoon and Snuff are awesome. I'd make some reference to 'bwa-ha-ha' level humor, except I'm not sure how you'd take it. Nevertheless, you've had me laughing out loud several times — especially in the dream sequence in #168, p. 14–15, I loved how Swoon couldn't get away from Cirin, and her "What would your *MOTHER* say!?" Of course, my take on that dream sequence might be a little different, as *my* mother was a professor of Public Health Nursing while I was growing up, and believed her kids should know what was what, and where it was at, at an early age (she let me give my allowance to my dad when I was 6 to buy me *Playboys*). I was always getting in trouble with the parents of kids at school, because when they'd say 'fuck-you,' I'd ask them if they knew what 'fuck-you' *actually* meant (anatomically). In the early grades back then (2nd and 3rd), most didn't (and couldn't BELIEVE what I said really happened).

About that 'arm-breaking' scene with Astoria back in #167; that was sort of redolent of the leg-break scene in Ed The Happy Clown — in its level of unpleasantness, at least, eh? (Now THERE'S a sentence never before uttered/typed in the history of human discourse!)

As to the letters page in #168, I have to admit to being somewhat amused by Nicole Rodney's letter. I mean, I have no problem reading/hearing the details of other people's dirty laundry, if they feel like airing them out in public. Though I must say, I'd be a little careful about what I said in a public, published forum, about other people if I was going to use their ACTUAL NAMES (a simple first name, or change in name, is enough to provide a little privacy). It is one thing to sign my own name to a letter, it is another to include those of others who had no choice in the matter (and who haven't freely chosen to participate in the forum previously). Still, if this triad-or-so of interactors wants us to know their business, feel free to publish it.

To Ms. Rodney: I have no idea which of you is telling how much of what truth. I can't, I wasn't there AND I don't know you. Still, if you are going to open an impassioned letter telling assembled fandom (or at least Dave's sub-set thereof) regarding a past relationship that "I could tell your readers that *Rob* left me and not vice versa. (So he should quit his whining.)" But then FOLLOW it in the next paragraph with "(Rob and I actually broke up, almost two years ago now, with a mutual decision.)", you've got to understand that makes some of what you say seem a little doubtful. OBVIOUSLY, over time, feelings change, and maybe that's what you meant to indicate. THEN, you saw it as his leaving you, NOW, you see it a mutual decision (some sort of interpersonal detent, I suppose). But without your having stated that, some of us are going to be left with the impression that consistency isn't your strong point in relating any particular course of events (not that you are alone in this to any extent). Still, apparently this is the version of events YOU wanted Dave to publish, and it was interesting in an unambiguously voyeuristic way. So, if you feel like it, blast away with all the personal ammo you can.

As well, regarding your survey of male *Cerebus* readers: hey, I read *Cerebus*. But I don't see how you can rely on a SELF-assessment regarding 'nice' or 'normal.' If I was nice, I'd think it was egotistical to say so, and if I wasn't, I'd lie

about it. And normality is impossible to perceive from inside. Few Americans WANT to be seen as 'average' once they are out of high school, but neither do most wish to be seen as bizarre. How many bedroom windows would I have to peep in before I knew what I did in mine was 'common' behavior? Given that only a few tens of thousands of people read *Cerebus* at ALL, out of a population of several hundred million with access (Canada, US, and UK generally, I assume), we make up around .01% of the population, and therefore by definition we're not 'normal'. But maybe not raving, drooling psychotics, either (though, once again, I only speak with confidence of myself in that regard).

About what Nick Eden said: Hey, get a clue. I read a lot, and a LOT of it's not comic books of any sort, let alone fiction (though, of your list, I've read all at least on occasion), and I bet a LOT of major fans of *Sandman* do as well. Dave's an obvious example, and I imagine he reads farther afield than that, as do I. From *Love in the Time of Cholera* to *Siro*, from *Good Omens* to *Savage Inequalities*. I try to let my mind get around a bit. Whatever else he and I may agree to disagree on, *Sandman* is a wonderful piece of creative storytelling. It's more than a bit better than 'any good.' The assumption that others can't have read what you do, because if they had, they'd HAVE TO see things as YOU do, is the result of a dangerous and overweening sense that YOUR responses are the ONLY reasonable ones to have.

Anyway. Odd bit of serendipity, later on, with seeing the name 'Mark Friedman' in the letter by Jim Ottaviani. First, I see that name, which might be a guy I knew in high school (the older brother of Mike Friedman, my classmate at Uni High, if it's the same guy). Then I see it's part of a letter from a guy in the town I live in now, and I note it's about computer networking and desktop publishing (both of which I've been involved with — in fact, as soon as I print this, I have to check in on a conference I'm part of on the UM system). Then, a couple of letters later, somebody else tries to use the column to make contact with an old high school friend. So, I may as well also: Hey, Mark, if you're the Mark I knew back in Urbana, hi there.

Anyway, Dave, while I wouldn't get so bogged down in it that it became a drain on your time, Jim is right about the usefullness of computers in regards to self-publishing (specifically Macs), or certain forms of communications. It's worth a look, at least. Thanks for a great ride so far. I'm sure it'll be a thrill the rest of the way.

Say bye now — —

Paul G. Davis
419 N. Ingalls, Apt. #2
Ann Arbor, MI
USA 48104

You're the only one who noticed Nicole's contradiction, Paul (besides myself). I had access to *Playboy* from an early age as well. Coincidence? Hardly.

★★★★★★★★★★

Dear Dave,

It was really cool that I got to meet you at the Kansas City tour stop this summer. I was the guy that came all the way from Maine and had you sign something for Margaret (don't ask why I just didn't go to the Boston tour stop, it is a long story). The sketch of Boobah that you did is priceless. Well, enough ass-kissing, I wanted to tell you about some of the weird things that have happened to me since I met you in K.C.

As I was flying home from K.C. I had to stop along the way in scenic Newark, New Jersey. As I was waiting to get on my flight home I heard an announcement that said that a Miss Connie Lingus should come to gate four hundred and something to meet her party. I almost died of shock right there and then; I was in the same building as the great Miss Lingus. To this day I kick myself (which is no mean feat let me tell you) for not going to find Miss Lingus. I would have, but I was in the process of entering the plane for the fly home. But some days I think that missing my plane would have been worth it, ah well.

The other strange thing that happened to me was a dream that I had the other night. It started with me going down to my usual comic store (hello all of you at *Downeast Comics*) to get the latest *Cerebus* issue. As I was coming up to the front of the store there were two cops there telling a gentleman that he could not go into the store unless he let them search him. Well you guessed it. The man was you, Dave. These cops thought that you had some pot on you and they weren't going to let you go do the signing at the store unless you let them search you. Well, you wouldn't compromise your principles and you told them to go to hell. Since they still wouldn't let you in the store you just decided to sit outside until they left. As a show of solidarity I sat outside with you and we gabbed about the upcoming *Cerebus* #0. To make a long story short the cops finally called in their captain, but when he came down to the scene he turned out to be a big fan of yours and he let you do the signing without being searched. Strange dream huh? What do you think it means?

Til #300 and beyond,

Jason T. Breitweg
M.U. Box 64
Bowdoin College
Brunswick, ME
USA 04011

P.S. I haven't heard from Margaret Tucker in a hell of long time, does anyone know where she is and how I can get in touch with her. Or Margaret if you are reading this write me I would like to hear from you again. Thanx to anyone that can help me.

P.P.S. This addition is being written about three days after the stuff above (I could not break down too soon for the postage stamp that would get this all the way to Canada). I had to add this because I just picked up *Cerebus* #168 today. Needless to say I loved the issue, but what I really wanted to talk about was your personal appearances. Like every good fan I take some interest in where you will show up so that I might meet you again. Usually I just have to be contented with seeing how far away you will be from our great state of Maine. But lo and behold I see that you are coming here at the end of July. I almost drove off the road when I read this (what am I doing driving and reading anyway?). My elation soon subsided when I realized that I will not be in Maine during your signing.

So Dave I hope that you are ready to meet my parents because they will be the first in line to get your autograph for their son. I am going to give them a blown up picture of you and I in K.C. that I would love for you to sign. Well, my parents will see you on July 31st, until then stay cool and keep up the great work.

What a coincidence; here comes Margaret now.

Dear Dave,

Well, it's that time of the year again. I thought I'd write you and let you know how my plea for fellow *Cerebus* readers to correspond with went. If you don't happen to remember Jan. 1992, I wrote a letter to you (printed in *Cerebus* #156) and in the PS asked people to write me. Well, since then I also got letters from England, Canada, way up north in Alaska, Australia, and from all over the USA. Many interesting people read *Cerebus*. I wish I could have been at the End of the Tour party on Jan. 9. In fact I was planning on going, but my section leader wouldn't have approved my leave. We were undermanned because one guy had to go home on emergency leave.

A lot of stuff has happened to me over the past year. I think it was the fact that I'm in a foreign country (Panama) and being really far away from home. It takes 12 hours (including lay-overs) to fly from Providence, RI to Panama City, Panama. I was a scared, shy, lonely 20 year old when I arrived last year. Now I feel confident in myself and my abilities and I have some really good friends down here. Plus all the wonderful people I got to meet thru *Cerebus*.

When I was home just a while ago, I got to meet one such individual who lives in my hometown of Wakefield, RI. Hello to Thomas Hull! I'd like to meet the rest of the people I correspond with, but my Mom wanted most of my time.

So Dave I just wanted to say thank you for printing my letter last year and allowing me the chance to meet all those great people. Plus I'm enclosing a money order to renew my subscription. It's really worth the money and I'll be here to *Cerebus* #300 and beyond.

Enjoying life in the tropics,

Margaret R. Tucker
HHC LEA MPC
Unit 1323,
Box 527
APO AA 34004–5000

PS: To Jim Smith and Paul please write me. Paul, I've lost your address! To anybody I haven't written in a while please write with your address. I just got an address book now (a little too late, sorry). My not writing you doesn't mean I don't want to write you anymore. It's just that I've lost your address. Sigh. And yes I procrastinate while writing letters . . . I'll tack that one on the Army and the lovely 12 hour shifts 5 days a week I work.

PPS: If anyone cares: Music: Steely Dan, The Eagles, Queen, Pink Floyd, They Might Be Giants, and a couple others. Literature; the Titan triology by John Varley (*Titan, The Wizard,* and *The Demon*), *The Stand* by Stephen King and (of course) the Vampire books by Anne Rice. If anybody out there can get the trade paperbacks of the collected *Sandman* (DC) for me, write me with a price (reasonable) and I'll let you know. I remember a letter column way back where someone suggested theme songs for all the major *Cerebus* characters. I thought of another one: Killer Queen by Queen for Astoria. Thanks Dave for letting me ramble on (like you had a choice) and I'll write you again next year same time. Is it a date?

★★★★★★★★★★

Dear Dave,

I didn't want to read *Mothers and Daughters* until I got the first eight issues, but finding those back issues was impossible. I couldn't wait for the phone book so I began reading it. Forgive me if some of my comments were explained in earlier issues.

The chess game between Suenteus Po and Cerebus was very interesting to me since I used to be a chess nut. I am not sure if this matters or not, but the name of the moves Po used to defeat Cerebus is the "Scholar's Mate" as opposed to the "Fool's Mate." Some people confuse the two or think they are the same.

The opening Cerebus appeared to use was the "Philidor's Defense" which is probably just a coincidence because I believe Cerebus was just moving pieces randomly (at least pieces other than the queen). Cerebus most likely does not know how to play chess or is just a beginner. Only a novice would miss such an obvious threat as the "Scholar's Mate." If you have any future questions regarding chess, feel free to contact me.

I am also curious to hear what you think about the Clinton presidency. It seems that everything that fascinates you about power and politics is here. He has a personality cult with the media and entertainers in that to them, Clinton can do no wrong. To the people who believe government should be involved in a big part of their lives (as opposed to the freedom and power of the individual), he is their saviour who can now give them things that they believe they could not have before. And then there is Astori— er I mean Hilary Rodham Clinton.

Thank you for your time and may you continue to put out masterful work.

Sincerely,

Howard M. Shum

Well, since you asked. I think the senior coordinator of the task force on medical care (Astor . . . er Hilary Rodham Clinton) taking two weeks off at a critical juncture to sit at her father's bedside is a good example of why women and government don't mix. Family will always take precedence over the public good.

If I had a half-hour alone with Bill Clinton, I would suggest that he should use his considerable campaign skills on a global basis to solve the world-wide economic crisis. Essentially, I think a global consensus is needed to create a universal currency in sufficient quantities to encompass *and* exceed the accumulated world-wide debt; something on the order of five hundred trillion dollars (probably more). All of the money that is owed to the Chase Manhattan Bank would then exist and would be a fixed asset instead of being an ongoing hallucination. The precedent would be the creation of Eurodollars after World War II to rebuild Germany; or Lend-Lease. England never paid back the moneys owed for war materials. The debtor nations could get out from under the crushing interest payments and the creditor nations could actually get the money that they are never going to get at this rate. Inventing money is not as crazy as it sounds; a tornado goes through Florida and Louisiana and the government suddenly invents five or ten billion dollars to rebuild. Every country does this. All I'm saying is that the money should actually be printed instead of just existing as smoke and mirrors. The only alternative is a world-wide series of economic convulsions which concentrate the wealth into fewer and fewer hands until we're in place for a global French-style revolution. Of course the whole idea of keeping Brazil and Canada and other countries under an enormous burden of debt is to allow the Big Player Countries unlimited access to the raw materials they need to keep *their* hallucination going.

In short, I think a world-wide

series of economic convulsions is the over-all plan. Revolution is being forestalled by welfare and unemployment payments; as long as the masses aren't starving they aren't going to storm the Bastille.

Actually creating the money on a world-wide basis that everyone talks about (I think) would genuinely provide the economic stimulus that is the centerpiece of G-7 rhetoric.

I'd sure be interested in hearing what Bill or Lloyd Bentsen might have to say about all of this. At the very least, I hope this teaches all of you not to ask me about politics.

★★★★★★★★★★

Dear Dave and Ger,

Just read #169 which was magnificent, as always, but I was troubled by one little bit. Specifically, the pages where we see Lord Julius preparing for his conference with the Cirinists. The dialogue was fine, and in the best traditions of Lord J's convoluted ramblings, but something was missing. I thought about it, and realised it was the range of facial expressions you used to give to these sort of things. While I think this technique (i.e. one big picture with text on the side) works beautifully in the pages where Cirin is still asleep (getting across the idea of faceless, unimaginative drones very well), in this instance I felt somewhat cheated. Lord J needs a larger palette to work with, he works best at full stretch. Still, it's just a little thing I guess but I miss that aspect of him. Nice to see Boobah in work again

As for the letters pages, there were a few things that got up my nose. Firstly this idea that Len Wein was ripped off. He may have created the characters, but Claremont did all the work. Had Wein continued writing the *X-Men* who's to say that they would have been as successful. The concept may have been (partly) Wein's, but the mythos, the heart is Claremont's, and it this mythos that continues to sell the book long after it has deteriorated into a mishmosh of confused stories and women with ridiculous bodies standing in uncomfortable positions (actually, the women with the ridiculous bodies have a fair bit to do with it as well). To claim otherwise is to say that *Swamp Thing's* success should be credited to whoever it was that wrote the first issues of the second series (I can't remember his name), rather than Alan Moore. Not true, and anyone who ever read those issues knows it. Siegel and Shuster were involved with *Superman* at its peak, and were responsible for most, if not all of its fundamental strengths — can Len Wein claim the same thing? Don't get me wrong, he deserves more recognition (and more money) for his role in the creation of one of the most popular comics ever created, but it shouldn't be taken too far

Secondly, and on a possibly less contentious issue, I'm sick to fucking death of hearing about the Chili Peppers, who must be the most over-rated band of the nineties, particularly as regards their credibility. They have obviously been trying to get this famous for years, and are loving it (name the last big rock industry function they missed — I can't either), and good luck to them. I think they're boring, but I wish their so-called fans would stop being such a bunch of snobs. These are the same sort of dickheads who will dump you when you're famous (er) Dave, and they are really starting to shit me more and more.

Ah well, that's enough whining from me. I'm off for an evening out with the love of my life to celebrate my birthday. Life is good. Take care Dave, only 131 to go.

Yours,

David Groenewegen
1 Hunt Street North Balwyn
Victoria 3104
Australia

P.S. What is "the Feminist/ Matriarchist Agenda"? Hardly two terms I would have connected.

P.P.S. Thanks to the nice lady who took my order for the phone books a few weeks back. I look forward to getting the first one at last so I can read them in order for the first time. What an incentive to finish my thesis!

I haven't done Lord Julius in 'play' form since the Petuniacon sequence. In order to do that segment in comics form would have taken up ten or twelve pages and there's a lot more I need to say before the conclusion of this section. Sorry about that. Len Wein was ripped off. So was Chris Claremont. Not legally, but morally. The point is moot. Once the contract is signed, either the creation vanishes into obscurity, becomes a modest hit or a runaway success. Whatever the case, the law separates the creator from his creation. That's what I was addressing. Work-made-for-hire is a lose-lose situation for any creator, but it is difficult to see that until you've been fucked over and then it's too late to do anything about it.

The overlapping Feminist/ Matriarchist agenda is political correctness: You can't offend anyone and if anyone is offended by anything you do you have to be punished for it; although this usually only applies to white males. Any image of any woman that is disapproved of by any woman is to be eradicated. Essentially each woman becomes an absolute dictator and her personal sensibilities are the guide-lines. You mean you haven't noticed this?

★★★★★★★★★★

Dear Dave,

It's a bit odd I'm writing you this note and all. I don't get a chance to read *Cerebus* much anymore. But, I tell ya, I was with Bruce when he wrote Rob the letter asking him to be his best man (and for those interested I'm the Godfather of Bruce's son Toby Danger Riseborough — that's right. Picture a burgeoning richly pubescent 14 year old boy, bird doggin' girls at the prom — "Danger?? Hey, Danger's my middle name.") In fact I'm with Rob now drinking various sundry intoxicants

I know Lawrence D. Young late of Florence Street, Worcester, Ma. where we drank cases of black death for weeks on end. And I've known Nicole the better part of a dozen years. All I really gotta say is this: Rob, Larry and Nicole are all really cool people. Individually, they're great. But get them together and they're really psycho. Personally, I like 'em. Think I'll grab a beer now,

Ethan D. Hausman
28 Pheasant St., #3
Cambridge, MA
USA 02139

I thought Linda might enjoy the challenge of deciphering your extraordinary cocktail napkin penmanship.

★★★★★★★★★★

Dear Dave,

I just started reading *Cerebus* again after a 7 year absence. It feels as though I have found a long lost friend. As I had the misfortune of

losing ALL my back issues I am endeavoring to put it back together from one up . . . what a task . . . Just some questions that have been burning from the "I know he probably won't answer them but what the hell, dept.":

What is Deni doing now? As much as the name probably burns a completed tic-tac-toe game across your frontal lobes, I must say that those of us that read the book with such abandon early on came to know her and, being that I am only recently back in the fold, I just wanna know what is she?

What else does Gerhard do 'sides *Cerebus?*

Y'know, as I was reading an early iss, I think it was 5 or 6, I noted that Deni or you made a comment like, "You can't get rich publishing your own comic . . ." Something to that effect and that was probably true 13 years ago, but many of us wonder just how much does the great Sim pull in? And I put this question forth because you are a great pioneer in the comic world. At a time when the handcuffs of Marvel and DC seemed to keep artists and writers virtually in the poor house along comes Neal Adams, Wendy Pini and many others, and of course, you. Blazoning a trail for young readers and writers we must wonder, just what does Mr. Sim pull down?

Given that the book now retails for upwards of $2.25 we must figure that the dealer makes one third profit of $.75 per issue leaving $1.50. It must cost at the most $.75 to print and ship one issue so that leaves $.75 for you and Ger. Assuming that, as writer, creator and 1.2 the illustration team, you get 75% of the remaining monies that would leave you with $.56 per issue. With a 30,000 (+) circulation rate that totals . . . $16,800.00 per month profit for you, Dave or $201.600.00 per year. I don't know what taxes are like in Canada.

Alas, it doesn't end there, I assume you make at least one quarter of that on the bi-weeklies so add $50.000 to the pot.

Which brings us to the books. The average price of each book is 20 dollars. (As you can see, I am being extremely conservative here.) If you sell 5000 of each and there are a least five books that is 25,000 copies. You must pull down AT LEAST half so you probably make $5 on a book. That's $125,000 right there.

Lessee, carry the five, multiply by the . . . That's over $350,000 samolians a year. I could be wrong, but, even if I'm wrong by over three times the figures, it still seems like it's a good time to be Dave Sim.

Congratulations, Dave. You really should be commended. You took money from the coffers of the conglomerates and have shown the world that ONE man can change the course of comics and make a pretty penny doing it.

Hats off to Dave Sim, may history pay you the homage you so richly deserve.

Same Letter, Day II,

Just prior to my sending this letter I was able to get a bunch of *Mother & Daughters* that I didn't have. My intent was to wait until I was all caught up and just READ. I didn't. I had enough to constitute a throughline, however.

My wife returned from taking my son to school only to find that I was still in bed, reading. (Today was the day we were to start our garden). I was unable to move. But, no, that's not the right word for it. I was agape. I entered a special "zone" to which I can only ascribe the word . . . immersed? no. Entranced? No. Enthralled? No. Oh! Here:

If I fall asleep with the TV on, I can make it almost all the way through the night. I can even sometimes reach that REM state where sleep is the deepest. Calm, yet concentrated. But, If I come out of the REM state and the TV is on, it will wake me up.

That is what happened when my wife came in. Reading *Mothers and Daughters* creates a REM like state, unlike any of the other books you have done. When it is finished you find you need to breathe, gasp for air.

I am very pleased.

Will you be coming to the LA area anytime soon?

Allen Lulu
47967 25th St. East
Lancaster, CA
USA 93535

P.S. If John Mitchell, whose collection of *Cerebus* kept me going in college, chances to read this, (should you print it) please contact me through O'Heavenly Pigs, 47967 25th St. East, Lancaster, 93535.

Deni is the managing editor of WaRP Graphics work-made-for-hire Elfquest books. Since you all know by know what I think of work-made-for-hire, I won't bother to repeat myself.

You're mistaking Dave Sim for Aardvark Vanaheim. I pull a monthly salary which has remained the same for about five years (mostly because I never find anything I really want to buy). One of the biggest mistakes starting self-publishers make is thinking that the money that comes in on their book is their money. A natural mistake, but a definite recipe for disaster.

★★★★★★★★★★

Dave & Ger:

Hi! Well, it's been, what, ten or eleven years since I wrote a couple of embarrassingly fan-boyish letters, so I though, "OK, I did it. I admit I gushed like a pubescent boy getting his first French kiss. But I'm better now, older, wiser, more mature. I can put the past behind me, and get on with things." Yes, I exposit much like the Roach.

Actually, I was curious about something. I recently managed to latch onto a few issues of *Bone* by Jeff Smith. I'd seen the preview in *Cerebus,* but hadn't found the book anywhere. Recently, Jeff was on a segment of *Prisoners of Gravity* on *TVOntario,* and that was what got both myself and the owner of my usual comix-haunt off our butts and order the book (Andy has become hooked as well. *Pickering Paperback* — no charge, Andy). I got to wondering why you, as one of the better-known comix-creators in the Toronto vicinity, have never been on the show? *Cerebus* has been mentioned, but I would have thought you would have made an appearance by now. Any reason on your or TVO's part? It's not a bad show at all, dealing mainly with Speculative Fiction authors like Larry Niven and Charles de Lint, and comix creators in the vein of Ty Templeton, Neil Gaiman, and Jeff Smith. I'm sure it would be easy for them to deal mainly with mainstream "X" type guys, but I know Rick Green is that rarest of creatures, an intelligent comix fan. So, am I nosy, or what?

Keep up the good work. A pre-announced appearance in the Toronto area would be nice.

Jon E. Marvin
32 Baronial Court
West Hill, Ontario
Canada M1C 3J5

I'm not a big fan of 'hosts', preferring to just hear the words of

the 'subject'. I did finally do a segment for their 'Creator's Rights' show which I thought started well, but ended badly. 'The reward of a job well done' as something a creator gets no matter how badly he is fucked over strikes me as the worst possible 'last word' on the subject. ***Sic semper TV.***

★★★★★★★★★★

Dear Dave,

I've moved back home to New Jersey from Rochester, NY only to discover that my comic book store here has gone out of business and now I am having a devil of a time finding *Cerebus* around. The old place, *Fantasy Factory*, always reliably had a few issues of *Cerebus* each month and when I was home before I never worried about missing an issue. Buy they're gone and I'm forced to go to a 'collectibles' store, not specifically a comic book store though they deal a lot with comics, which does carry *Cerebus*, but when #168 came out when I was in there was only one copy. What if I had shown up a few days later? I would have missed out maybe.

I've contemplated getting a subscription, but I'd rather support you in a store. It makes me feel better to support the segment of the industry that I like instead of just funnelling my cash to you. I don't read many comics. In Rochester I was able to keep up with a few undergrounds *(Hate, Yummy Fur, Trailer Trash)*, but here I can only buy *Cerebus* and *Thor* (don't ask, *Thor's* my last hold-out from my geek years). And then I have to wonder, did my buying *Cerebus* #168 make somebody else miss out? I'd feel guilty. I've also checked out a few other stores, but they're all 'collectible' stores, too. It makes me gag being in these kind of places.

I also guess I should mention that the first day I went to this store, I asked an important looking guy there if they carried *Cerebus*. He said yes they did, but they usually sold out of it and then he steered me to the back issue box which was missing most of the recent issues. This is the dilemma I can't figure out, but I've never heard asked by anybody in quite this way: Why is it that stores don't mind having 50 unbought copies of the latest *Spider-Man*, but if they have 1 extra copy of *Cerebus* (or *Hate* or *Yummy Fur* or any good underground) they act like they're going to go out of business? Even the store in Rochester that I liked so much used this philosophy and it pissed me off. I know his store wasn't staying open on account of me, but he did get the comics I liked so what could I say. And the other problem is that I don't care all that much. I liked *Hate* and *Trailer Trash*, but not buying them here is also saving me money, plus I already do have too many comics. But I do care about *Cerebus*. This is my problem.

Then you're always relating these great stories about fans getting together with their retailers and demanding their *Cerebus*. But what about someone like me? I never really realized this, but this is why the comic book industry stinks. Unless you want to become a 'fan', it's hard to get into comics. I've evolved from being a die-hard fan to being a casual reader and now I'm finding out how hard it is to be a casual reader. I've known several people who have read some of my comics and liked them. but then aren't willing to devote their energy to buy them themselves once they see how hard it is to buy every single issue of only one title.

But you know all this. Keep up your fight. I just hope I don't have to end up sending you a check for $45.

And now for another stupid literary question, but I'm really interested in your background. Have you ever read Bertolt Brecht or, more specifically, *The Life of Galileo?* Reading this play recently made me go back and re-read the Final Ascension part of *Church and State.* I never really knew how ignorant the Church was and their theories about the celestial sphere are really interesting. But one of Galileo's first major realizations with his stolen telescope was that the moon was a planet and not a star. This is in the 1600s. Cerebus lives in the 1400s. Cerebus is the first person to know the truth about the moon by walking on it. What if he were to tell people about this? Would they love him anymore? And what's going to happen when he tells Astoria the truth about Tarim and Terim? She'll shit on him.

Sincerely,

Michael Everleth
207 East Drive
Linwood, NJ
USA 08221

P.S. I know 'underground' is not the term in vogue anymore, but it's a word I like.

The war is between comic book store as newsstand and comic book store as bookstore. The books you mention have a very long shelf-life, while the work-made-for-hire stuff that doesn't sell out in a week is dead paper with few exceptions. The landfill problem is reaching slap-stick proportions. I can't wait for the ship-week when the stores have to put as many work-made-for-hire super-hero titles in their back rooms as they already have back there. If I had more space here and I didn't have to get back to drawing issue 172, I'd like to improvise a Groucho and Chico exchange; Groucho as the store owner and Chico as the manager/purchaser. Groucho: Say, I thought I told you to order conservatively . . . Chico: Well, I try to, but some-a-body offer me a platinum trading card.

Oh, heck. You want to hear the rest of the routine just hang around a store specializing in work-made-for hire super-hero comics.

DAVE SIM PERSONAL APPEARANCES
1993

JUNE 5–8 ATLANTA
Diamond Seminar

JUNE 10 DECATUR
The Comic Company

JUNE 11–13 CHARLOTTE, NC
Heroes Con.

JULY 2–4 CHICAGO
Comicon

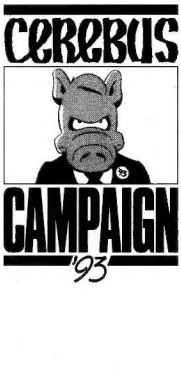
JULY 31 WINDHAM, MAINE
Casablanca Comics

AUGUST 19–22 SAN DIEGO
Comicon

SEPTEMBER UK TOUR '93
Confirmed:
Fantastic Store, Nottingham
•
Chris' New Store *(formerly Timeslip)*
Newcastle
•
AKA Books, Glasgow

OCTOBER 2, 3 DEARBORN, MICHIGAN
Motor City Con.

NOVEMBER 27, 28 COLUMBUS, OHIO
Mid-Ohio Con.



"Glenn Carnagey has converted successive frames of 'The Animated Cerebus' art into a digital 'movie' "

Electronic Campaign '93: Operation Crazed Ferret

Dave:

Glenn Carnagey has converted successive frames of "The Animated Cerebus" art into a digital "movie". Though he's not done any tweening, he tells me they look quite good. With the help of John Romkey, Jerry Sweet, and others, these should be available over the Internet via ftp by the time this issue hits the stores.

Included with these movies (QuickTime for the Macintosh, but IBM-compatible folks needn't despair, John Romkey has volunteered to translate the movies into Microsoft Video files for MS Windows) are credits and trailer introducing yours and Cerebus' life — the edited, PG-13-version, anyway. A more explicit text file, especially easy to customize for a city/geographic area, will appear in the same location as the movies.

So all the folks out there have to do is "anonymous ftp" to either

141.214.4.135 (projects/stmulate)
OR
sunsite.unc.edu (/pub/pictures/OTIS)
OR
asylum.sf.ca.us (/pub/cerebus)
OR
ftp.apple.com
OR
sumex-aim.stanford.edu
OR
mac.archive.umich.edu

The first two are OTIS sites, an "art distribution collective" that is also spreading to some dial-up BBS systems around North America. For example, CyberDen (San Francisco — 415.472.5527) and Underground Cafe (Omaha) have a goodly supply of OTIStuff. Be sure to use the "bin" command with OTIS to make sure you're in binary. The first three sites are as definite as I can say — the last four are pretty certain, but we don't know directories yet. Folks will have to poke around a bit to find out where/whether the movies are around.

If they can get that far (no question — only the best and brightest read *Cerebus*) they'll be set to download the files. All that's left after that is to enjoy.

Well, not quite.

I'll shift to talking to the techno-whiz (That, I say that, is YOU son,) who does this: The point of *Campaign '93* is to promote the book. So we've written the text pieces so they're easy to customize. If you're the first to download the files and begin to smear them over local networks, you should incorporate the names of nearby pusher (er, comic shops) into the movie and text files so people who get hooked can find them easily. Once you've done this, you're ready to do the aforementioned smearing and advertise like crazed ferrets on the Usenet, Internet, Freenet, Bitnet, whatever-net/BBS you know of. Don't worry about multiple copies floating around — if you've not seen the movies on your network recently, make a new copy. Or if you've got a favorite comic store that isn't on the copy you just saw, make another copy that promotes the one you like. Remember, the point is to expose people to good comics and good stores. So saturate.

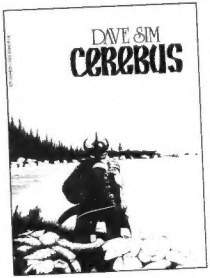
—Jim Ottaviani

Questions or problems? Contact Glenn at 1f7z@midway.uchicago.edu
or me at
hellpop@engin.umich.edu
if you need help. (Though for the non-Macintosh techno-whiz stuff I'll probably end up referring you to Glenn. He's much better at that stuff than I am.)

Operation: Crazed Ferret should be up and running by the time you read this. Special thanks to Jim, Glenn, John, Jerry and all the other crazed *Cerebus*, computer ferrets out there.

★★★★★★★★★★

CEREBUS: THE FIRST HALF

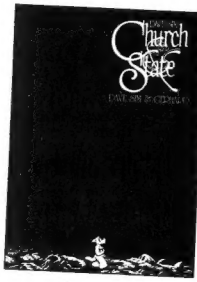


CEREBUS reprints Cerebus 1 to 25
500 pages $25

The Cerebus volume introduces the cast of characters including Elrod the Albino, Red Sophia, Jaka, the Cockroach (later Captain Cockroach with Elrod as Bunky the Albino), Lord Julius, President Weisshaupt and many more.

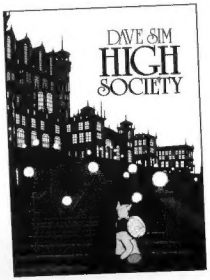
HIGH SOCIETY reprints Cerebus 26 to 50
500 pages $25

Cerebus gets swept up into the world of high power politics in lest and runs for Prime Minister. Introduces Astoria, Flgate, Blakely, the Regency Elf, Dirty Fleagle and his brother Dirty Drew McGrew, Duke Leonardi. The Roach becomes Moon Roach and Sergeant Preston of the Royal Mounted lestan police.



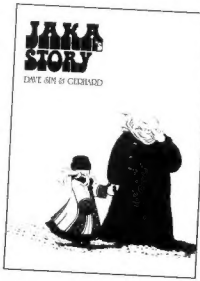
CHURCH & STATE Vol. I & II
reprints Cerebus 51 to 111
1200 pages $30 ea.

One of the longest single stories in the history of comics. Manipulated by President Weisshaupt, Cerebus finds himself married and then finds himself as Pope of the Eastern Church! Introduces Mrs. Henrot-Gutch (Cerebus' mother-in-law), Boobah, Bear, Bishop Powers, Bishop Posey, Mick and Keef and many more. The Roach becomes Wolveroach and the Secret Sacred Wars Roach. Also, in volume II, is the Flaming Carrot cross-over.



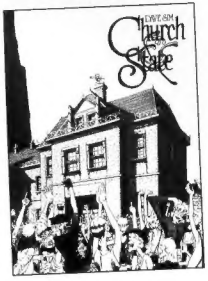
JAKA'S STORY reprints Cerebus 114 to 136
500 pages $25

Cerebus returns to find his life in ruins and ends up as a houseguest of the love of his life, Jaka, and her new husband Rick. Introduces Oscar the poet, Pud, the tavern-owner, and Mrs. Thatcher.



MELMOTH reprints Cerebus 139 to 150
250 pages $17

Cerebus, mistakenly believing that Jaka is dead, takes up residence in Dino's Cafe, clutching Jaka's childhood doll, Missy and his sword. The other half of the story is a faithful retelling of the last days of Oscar Wilde. The Roach becomes normalroach. Introduces Doris, Dino, Janice, Robbie and Reggie. Cameo appearances by Mick and Keef.



THE SECOND HALF BEGINS IN 1993:

FLIGHT reprinting Cerebus 151 to 162
250 pages ($17)

and

CEREBUS NUMBER ZERO
(reprinting the 'in-between' stories from Cerebus 51, 112/113 and 137-138) ($2.25)

AARDVARK-VANAHEIM INC.
Box 1674, Station C,
Kitchener, Ontario N2G 4R2
519-576-7820
or
519-576-0610

GERHARD TICKLES THE IVORIES — US TOUR '92 – CHICAGO